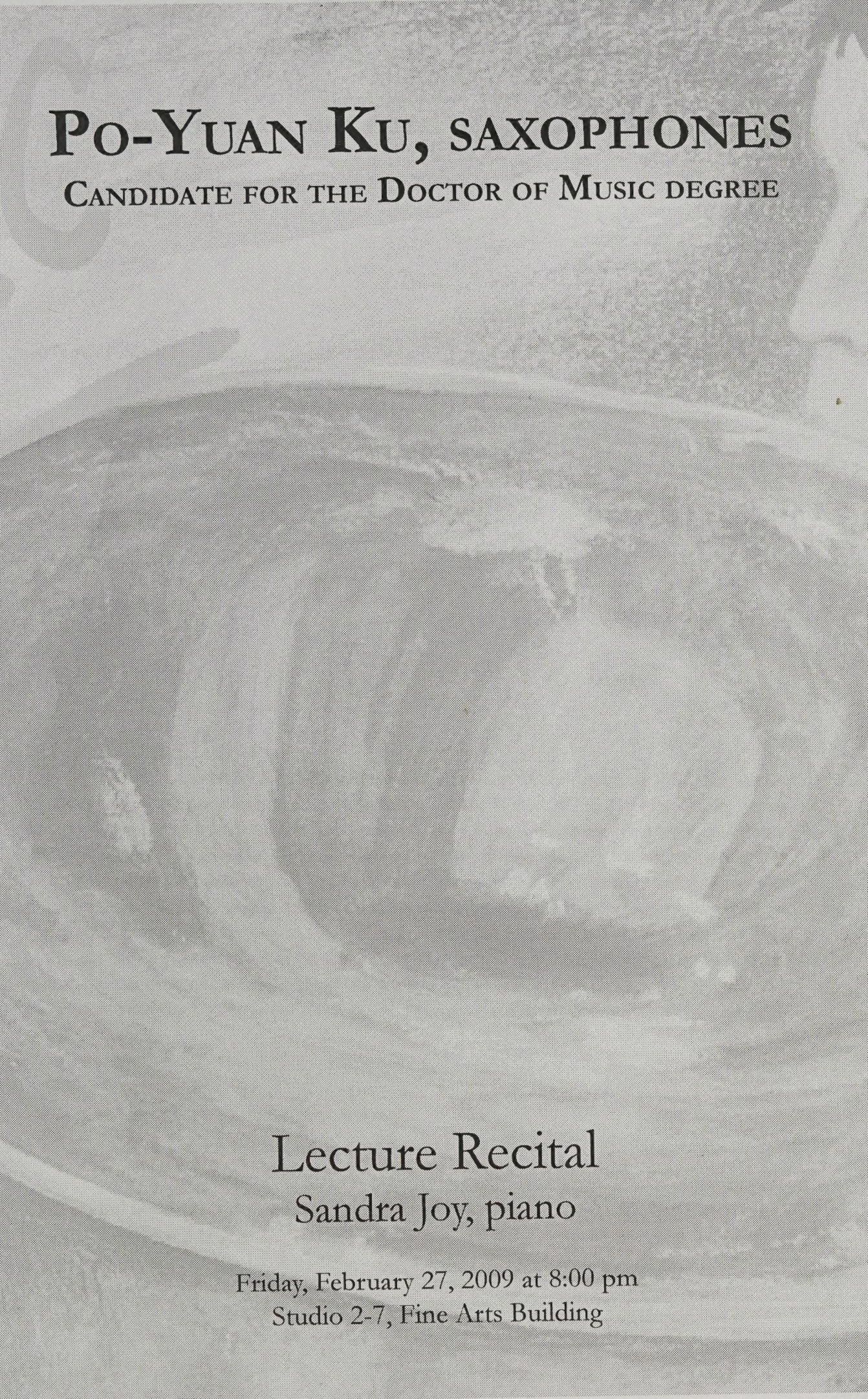
Po-Yuan Ku, saxophones

Candidate for the Doctor of Music degree



Lecture Recital

Sandra Joy, piano

Friday, February 27, 2009 at 8:00 pm
Studio 2-7, Fine Arts Building

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PROGRAM

Christian Lauba and His Saxophone Etudes - From a Historical Perspective

15 Études for Saxophone and Piano, Op. 188 (1942-44) No.3	Charles Koechlin (1867-1950)
Tãdj (1992-94)	Christian Lauba (b. 1952)
Savane (1992-94)	Christian Lauba
Gyn (1992-94)	Christian Lauba
Stan (2001)	Christian Lauba
The Devil's Rag (1985)	Jean Matitia (b. 1952)

French composer **Christian Lauba** was born in Sfax, Tunisia in 1952. He worked together with saxophone professor, Jean-Marie Londeix from 1992 to 1994 exploring the idiomatic characteristics and the technical possibilities of the saxophone, and over that period composed a series of etudes, his Neuf Études for saxophones. These etudes have great artistic value in concert performance. They have taken the use of contemporary saxophone techniques to a new level, setting a standard that is truly idiomatic for the various members of the saxophone family. My lecture recital will begin with the introduction of the history of the etude, the development of saxophone etudes and gradually lead to contemporary saxophone music, the composer Lauba and his idiomatic saxophone etudes. I will complete my program of serious works by Lauba with one of his best known light works under his pseudonym Jean Matitia.

This recital is presented in partial fulfilment of the requirements for the Doctor of Music degree for Mr Ku.

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The University of Alberta Department of Music presents:

FACULTY RECITAL

CHAMBER MUSIC

FOR STRINGS AND PIANO

Featuring Faculty Members
from
University of Alberta
University of Calgary
University of Lethbridge
Medicine Hat College

Friday, February 27, 2009 at 8:00 pm
Convocation Hall, Arts Building, University of Alberta

DEPARTMENT OF
MUSIC
UNIVERSITY OF ALBERTA

Program

Piano Trio, Op. 90 ("*Dumky*") — Antonín Dvořák (1841-1904)

I Lento maestoso – Allegro vivace
II Poco adagio – Vivace non troppo

Trio Amaranth
Peter Visentin, violin
Tido Janssen, cello
Deanna Oye, piano

Five Studies for the Piano — Johannes Brahms (1833-1897)

No. 4 Presto (after Bach's Violin Sonata in G Minor, IV. Presto, arranged for two violins by Ruggiero Ricci)

Edmond Agopian, violin
Guillaume Tardif, violin
Peter Visentin, violin

Sonata in E-Flat Major for Viola and Piano, Op. 120, No. 2 — Johannes Brahms

I Allegro amabile

Michael van der Sloot, viola; Deanna Oye, piano

"Figaro" Fantasy from Rossini's *The Barber of Seville* — Mario Castelnuovo-Tedesco (1895-1968)

Guillaume Tardif, violin
Deanna Oye, piano

Intermission

Duo for Violin and Cello, Op. 7 — Zoltán Kodály (1882-1967)

I Allegro serioso, non troppo
II Adagio
III Maestoso e largamente, ma non troppo lento: Presto

Edmond Agopian, violin
Beth Sandvoss, cello

Piano Quintet in A Major, Op. 81 — Antonín Dvořák

III Scherzo (Furiant)
I Allegro, ma non tanto

Guillaume Tardif, violin
Peter Visentin, violin
Michael van der Sloot, viola
Tido Janssen, cello
Deanna Oye, piano

EDMOND AGOPIAN began his violin training in Constantza, Romania where, along with classical studies at the Constantza Music Lyceum, he played and toured with a *taraf*- a Romanian /Gypsy ensemble. After immigrating to Canada he continued his musical studies at the University of Toronto (BMus), the Juilliard School (MMus) and the Masterplayers Music Academy, Switzerland (Honours Diploma). In 1991 Mr. Agopian relinquished his post at Acadia University to take up positions as Professor of Violin at the University of Calgary, Conductor of the U of C Orchestra and Artist-in-Residence at Mount Royal College Conservatory. He is also first violinist of the *UCalgary String Quartet*, University of Calgary's String Quartet in Residence. The quartet has performed nationally and internationally, and is in the process of performing and recording the complete Beethoven string quartet cycle. Its recording of Agopian's arrangements of Klezmer and East European folk music entitled *Far Behind I Left My Country*, on the American label MSR Classics, was short listed for the Best Instrumental Group of the Year Award–Canadian Folk Music Awards.

Cellist **TIDO JANSSEN** joined the music faculty at the University of Lethbridge in Alberta, Canada in 2006 and currently serves also as Coordinator of the string program at the University of Lethbridge Music Conservatory. A native of Germany, he studied at Folkwang Hochschule für Music Essen in Duisburg, received his MM from Boston University and his DMA from the University of North Texas. He is a member of the New Hampshire Music Festival Orchestra and on the faculty at *String Crossings* camp at Belmont University in Nashville, Tennessee. He has performed repeatedly in Germany, the Netherlands, Spain, Italy, Austria, Canada and throughout the US. Prior to his appointment at the University of Lethbridge he was Assistant Professor of Cello at Hardin-Simmons University and principal cellist of the Abilene Philharmonic Orchestra.

DEANNA OYE is Associate Professor of Music at the University of Lethbridge where she teaches Studio Piano, Collaborative Piano/Guitar and Music History. She is also currently President of the Canadian University Music Society, the primary Canadian scholarly association devoted to post-secondary music. She holds a doctorate in Piano Accompanying and Chamber Music from the renowned Eastman School of Music, where she studied with Dr. Jean Barr. In addition to a busy schedule as a collaborative artist, Deanna maintains an active career as a solo pianist and new music advocate. Her performances have been broadcast on CBC *Radio Two* and National Public Radio. In 2006, along with violinist Peter Visentin and cellist Tido Janssen, she founded the University's piano trio, *Trio Amaranth*.

Cellist **BETH ROOT SANDVOSS** has a notably varied career as a recitalist, chamber musician and pedagogue. Beth performs frequently in Canada and abroad as a member of the UCalgary String Quartet, the Land's End Chamber Ensemble and Trio Albonata. Along with her performance career, Beth is a very dedicated pedagogue. As a sought after clinician she has worked with both teachers and students on her methods.

Her pupils have won numerous competitions in Canada and are regularly invited to summer festivals around the world. She is a faculty member at the University of Calgary as well as the Mount Royal College Conservatory and spends her summers teaching and performing at music festivals throughout Canada and the United States. Beth has the pleasure and privilege to

perform on an award-winning cello made by her husband, Luthier, Christopher Sandvoss. "The performance brought out its depth of passion....Beth Root Sandvoss has a beautiful sound, coupled with an excellent sense of harmony---" Gordon Rumson, Music and Vision.

Guillaume Tardif teaches violin and chamber music at the University of Alberta in Edmonton. He is often featured as soloist in recital and with orchestra, and has travelled extensively on concert tours in Canada and abroad (Asia, N and S America, Europe). He produced a number of recordings under the Dell'Arco label and published original pedagogical works, compositions and arrangements (www.guillaume.tardif.com). He holds a DMA from the Eastman School of Music, University of Rochester, and completed the graduate diploma program at the Conservatoire de Québec with a First Prize in violin.

A native of Medicine Hat, **Michael van der Sloot** began studies at the age of five with his brother William van der Sloot and received his Bachelor and Master degrees on the viola at the University of British Columbia, studying with Gerald Stanick. He spent a year with the Edmonton Symphony and then pursued his doctoral studies at the renowned *Mozarteum* in Salzburg, Austria with Thomas Riebl. Van der Sloot has played with various symphonies including the Winnipeg Symphony, Vancouver Symphony and Vancouver Opera. He has toured with the Calgary Philharmonic Orchestra and the Salzburg Chamber Soloists throughout Germany, Austria, France, Switzerland and Italy, including performances at the *Theatre Rue Champs Elysées* in Paris, and the *Musikverein* in Vienna. He is currently principal viola of the Canadian Chamber Orchestra in Edmonton. Michael joined the Medicine Hat College Faculty in 1999 as a violin/viola instructor and Academy Director, and he has been engaged to instruct at various workshops throughout Canada.

Peter Visentin is a Professor of Music at the University of Lethbridge. He holds a Master of Music degree in performance from the University of Toronto. While there, he studied with Lorand Fenyves, David Zafer, and members of the Orford String Quartet. As well, he has studied with famous performers and pedagogues such as Ruggiero Ricci, David Cerone and Joseph Gingold. Peter maintains an active performance schedule on both modern and baroque violins. He has given recitals and performed with ensembles in North America, Asia and Australia. Recently, Professor Visentin has begun work examining the biomechanics of violin performance using a movie industry motion capture system. Together with Dr. Gong Bing Shan, a biomechanist from the UofL Department of Kinesiology, he has published several articles in medical psychology and biomechanics journals, and presented their findings at international conferences and lectures in North America, China and Australia.

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DEPARTMENT OF
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1800 EAR-DRUM

The University of Alberta Department of Music presents:

Visiting Artist

Eugene Dowling, tuba

Masterclass/Recital
with Sarah Ho, piano

Wednesday, March 25, 2009 at 7:00 pm
Fine Arts Building 1-29, University of Alberta

DEPARTMENT OF
MUSIC
UNIVERSITY OF ALBERTA

PROGRAM

Sonata — Anthony Plog (b. 1947)

- Calm and flowing
- Presto
- Slow and with freedom/Allegro vivace
- Allegro

Adagio from *The Limpid Stream* — Dmitri Shostakovich (1906-1975)

Blackbird: Fantasy on a Theme of Lennon- McCartney — Lars Holmgaard

Eugene Dowling holds degrees from Michigan State and Northwestern Universities. His principal teachers were euphonium virtuoso Leonard Falcone and legendary pedagogue Arnold Jacobs, former principal tubist with the Chicago Symphony Orchestra. While living in Chicago, Dowling substituted regularly in the Chicago Symphony, playing under the batons of Sir Georg Solti, Carlo Maria Giulini and Bernard Haitink among others. In addition to the symphonic repertoire while in Chicago, he took an active interest in rock and jazz music styles and recorded movie scores and a number of radio and television commercials. He also has substituted in the Milwaukee, North Carolina and Vancouver Symphony orchestras.

For twenty-five years Dowling was principal tubist with the Victoria Symphony and he is currently a faculty member of the School of Music, University of Victoria where he teaches ear training and low brass. His CD, The English Tuba, was nominated for a Juno award and has recently been re-released on the Tromba Bassa label. Mr. Dowling is a Yamaha artist.

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The University of Alberta Department of Music presents:

Happnin'

The University of Alberta Jazz Choir

John McMillan, Director

Sunday, April 12, 2009 at 8:00 pm
Convocation Hall, Arts Building, University of Alberta

DEPARTMENT OF
MUSIC
UNIVERSITY OF ALBERTA

Program

Selections from the following:

The Water is Wide	Traditional arr. Yamiko Matsuoko
Even the Pain	Yellowjackets arr. Greg Jasperse
True Colours	Cyndi Lauper arr. John McMillan
Cecilia	Paul Simon arr. Darmon Meader
Acapella in Acapulco	the Real Group
Pure Imagination	Bricusse/Newley arr. Yan Bonnema
The Longest Time	Billy Joel
They All Laughed	Gershwin arr. Jennifer McMillan
Swinging on a Star	Jimmy Van Heusen arr. John McMillan

***Happnin'* The University of Alberta Jazz Choir**
John McMillan, Director

Celeste Quan
Devonne Brandys
Jaclyn Prodruzny
James Chevalier
Chris Chevalier
Kyla Fisher
Kyle Maskewich
Jessica Wagner
Keesa Elicksen
Melina Beeston
Rachael King
Sidney M'sahel
Vantanna Luh-Dudiak
Yan Bonnema

Piano
Devin Hart

Bass
Keith Rempel

Drums
Jared Farney

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The Czechoslovak Society of Arts and Sciences of Alberta
in cooperation with The Wirth Institute for Austrian and Central European Studies
and The Department of Music
present from Prague, Czech Republic

In Concert

Felix Slováček, saxophone, clarinet

with

Boris Krajny, piano

Sunday, November 1, 2009 at 3:00 pm
Convocation Hall, Arts Building

VU edmonton

Wirth Institute
FOR AUSTRIAN AND CENTRAL EUROPEAN STUDIES

DEPARTMENT OF
MUSIC
UNIVERSITY OF ALBERTA

Program

Concerto for Clarinet in E-Flat Major, "Darmstadt concerto" III. Rondo	Carl Stamitz (1745-1801)
Waltz in C Sharp Minor, Op. 64, No. 2 (1847)	Frederic Chopin (1810-1849)
Concerto for oboe in D minor. Adagio (early 1700s)	Alessandro Marcello (1669-1747)
Melody, Op. 3 (1852)	Anton Rubinstein (1829-1894)
Poem, Op. 41:14 (1891-1894)	Zdenek Fibich (1850-1900)
5 Stücke, No.5, Liebeswalzer (1896)	Moritz Moszkowski (1854-1925)
Concerto for clarinet (1940)	Artie Shaw (1910-2004)

Intermission

A Little African (1909) The Girl with the Flaxen Hair (1912) A Gypsy Dance (1880)	Claude Debussy (1862-1918)
Ritual Fire Dance, from "El amor Brujo" (1915)	Manuel de Falla (1876-1946)
Concerto for saxophone (1956)	Ronald Binge (1910-1979)
Bugatti step, for piano solo (1930)	Jaroslav Jezek (1906-1942)
Once upon a time in the West (1968) (C'era una volta il West)	Ennio Morricone (b. 1928)

Program Notes

Carl Philip Stamitz (1745–1801) is the best-known representative of the second generation of the Stamic family who were active in Mannheim during the 1750es. His father Jan Vaclav Stamic was born in 1717 in what is now known as Havlickuv Brod in the Czech Republic, but moved with his family to Mannheim in 1745 to become the Director of Instrumental Music and leader of the incomparable Mannheim court orchestra His son Carl Stamitz was a second violinist in the court orchestra, a position which enabled him to develop a brilliant performing technique as well as study the contemporary Mannheim repertoire. He left Mannheim in 1770, travelling widely to Paris, Vienna, Frankfurt, Augsburg, and Strasbourg. From 1777 until at least 1779 he lived in London, where he published many compositions, especially chamber works. In the mid -1790es, he served briefly as Kapellmeister and music teacher at the university in Mannheim. Stamitz works include more than 50 symphonies, close to 40 symphonies concertante, around 40 solo concertos and a huge amount of chamber music (more than 250 works), including works for wind-band.

Fryderyc Chopin (1810–1849) was born in a village near Warsaw, to a French-expatriate father and Polish mother and was regarded as a child-prodigy pianist. On 2 November 1830, at the age of twenty, he left Warsaw for Austria, intending to go on to Italy. The outbreak of the Polish November Uprising seven days later, and its subsequent suppression by Russia, led to Chopin becoming one of many expatriates of the Polish Great Emigration. In Paris, Chopin made a comfortable living as a composer and piano teacher, while giving few public performances. Chopin's compositions were written primarily for the piano as solo instrument. Though they are technically demanding, the emphasis in his style is on nuance and expressive depth. Chopin invented musical forms such as the instrumental ballade and was responsible for major innovations in the piano sonata, mazurka, waltz, nocturne, étude, impromptu and prélude. He endowed popular dance forms, such as the Polish *mazurek* and the Viennese waltz, with a greater range of melody and expression.

Alessandro Marcello (1669–1747) was an Italian nobleman and dilettante who excelled in various areas, including poetry, philosophy, mathematics and, perhaps most notably, music. After studies, Alessandro Marcello served the city of Venice as a diplomat in the Levant and the Peloponnese in 1700 and 1701. A slightly older contemporary of Antonio Vivaldi, Marcello held concerts at his hometown of Venice. Being a nobleman, he played and wrote music for pleasure alone. Alessandro Marcello's compositional output is small, consisting of not much more than a dozen each of chamber cantatas, violin sonatas, and concertos, as well as several arias and canzonets. Although his works are infrequently performed today, Marcello is regarded as a very competent composer. Of all of his works, the Adagio from the Oboe Concerto is most enduring, and has become a staple of wedding music collections.

Anton Grigorevich Rubinstein (1829–1894) was a Russian pianist, composer and conductor. As a pianist he was regarded as a rival of Franz Liszt, and he ranks amongst the great keyboard virtuosos. Rubinstein was born to Jewish parents but before he was 5 years old, all members of the Rubinstein family converted to Russian Orthodoxy. His mother began giving him piano lessons at five, and at the age of nine, she sent him to enroll at the Paris Conservatoire. In December 1840, Rubinstein played for an audience that included Frederic Chopin and Franz Liszt. By 1852, he had become a leading figure in Saint Petersburg's musical life. Around 1850, Rubinstein had decided that he did not want to be known solely as a pianist, "but as a composer performing his symphonies, concertos, operas, trios, etc". Rubinstein was a prolific composer, writing no less than twenty operas, five piano concertos, six symphonies

and a large number of solo piano works along with a substantial output of works for chamber ensemble, two concertos for cello and one for violin, free-standing orchestral works and tone poems. Following Rubinstein's death, his works began to be ignored, but his principal works have retained a toehold in the Russian concert repertoire. Anton Rubinstein's best known composition - at least for young pianists – is his Melody in F.

Zdeněk Fibich (1850–1900), although a very accomplished composer, is far less known than his Czech compatriots Antonín Dvořák or Bedřich Smetana. This can be explained by the fact that Fibich lived during the rise of Czech nationalism within the Habsburg empire. Home schooled by his mother, an ethnic German Viennese until the age of 9, he was first sent to a German speaking gymnasium in Vienna for 2 years before attending a Czech speaking gymnasium in Prague where he stayed until he was 15. Hence Fibich, in contrast to either Dvořák or Smetana, was the product of two cultures, German and Czech. In his instrumental works, Fibich generally wrote in the vein of the German romantics, and his early operas as well as close to 200 of his early songs are in German. Fibich's substantial output of classical music includes chamber works (two string quartets, a piano trio, piano quartet and a quintet for piano, strings and winds), symphonic poems, three symphonies, at least seven operas, melodramas, liturgical music including a mass, and a large cycle (almost 400 pieces, from the 1890s) of piano works called *Moods, Impressions, and Reminiscences*. His best-known work, Poème (Opus 41 No. 4) was drawn from one of a series of these piano sketches. The piece has become a part of the symphonic suite "At twilight" (V podvečer) published in 1893 and subsequently transcribed for innumerable instrument combinations.

Moritz Moszkowski (1854 –1925) was a Polish-German-Jewish pianist and composer known for his salon pieces, but he also wrote concerti and chamber music and was a talented violinist. He has been greatly underrated and described as a 'salon' composer. A composer of excellent 'salon' music he may have been but he also wrote many very demanding pieces which are now established in the repertoire. His transcription for piano of 'Isolde's Tod' is considered superior to that of Liszt's. His Piano Concerto in E is one of the best of the Romantic period concertos and has been recorded by many artists. He died nearly forgotten.

Arthur Jacob Arshawsky (1910–2004), better known as Artie Shaw, was an American jazz clarinetist, composer, and bandleader. He is widely considered to be one of the greatest jazz clarinetists of his time. A self-proclaimed "very difficult man," Shaw was married eight times. He began learning the saxophone when he was 13 years old, and by the age of 16, he switched to the clarinet and left home to tour with a band. In New York, he became session musician through the early 1930s, performing with many bands and orchestras. Shaw first gained critical acclaim with his "Interlude in B-flat" at a swing concert at the Imperial Theater in New York in 1935. During the swing era, Shaw's big band was popular with hits like "Begin the Beguine" (1938), "Stardust" or "Moonglow". In 1991, Artie Shaw's band library and manuscript collection was donated to the University of Arizona. In 2004, he was presented with a Grammy Lifetime Achievement Award.

Claude Debussy (1862–1918)
Three pieces for saxophone and piano, transcribed from the original piano pieces by an unknown author.
Le Petite negre (A Little African), L.114, composed as a solo piano piece in 1909
The girl with the flaxen hair, L. 123, composed in 1912 as a part of the First book of Preludes for solo piano in 1912
Danse Bohemienne (A gypsy dance), L. 9, composed in 1880 as a solo piano piece

Achille-Claude Debussy (1862–1918), along with Maurice Ravel one of the most important impressionist music composers, was a central figure in European music at the turn of the twentieth century. His works often reflected the activities or turbulence in his own life. In 1872, at the age of ten, Debussy entered the Paris Conservatory, where he spent eleven years. From the start, though clearly talented, Debussy was argumentative and experimental, and he challenged the rigid teaching of the Academy. From 1880 to 1882, he lived in Russia. In September 1880 the patroness of Tchaikovsky, Nadezda von Meck, sent Debussy's *Danse bohémienne* for Tchaikovsky's perusal. A month later Tchaikovsky wrote "It is a very pretty piece, but it is much too short. Not a single idea is expressed fully, the form is terribly shriveled, and it lacks unity". Debussy did not publish the piece; the manuscript remained in the von Meck family, and was published only in 1932. Debussy's private life was often turbulent. On his permanent return to Paris in 1889, he began a tempestuous nine-year relationship , had an affair with a singer to whom he was briefly engaged. but finally married her friend Rosalie ('Lily') Texier. In 1904 he left her for a wife of a Parisian banker and the mother of one of his students. The scandal obliged Debussy and Bardac (already carrying his child) to flee to England, where he completed his symphonic suite La Mer. The couple were eventually married in 1908, their troubled union enduring until Debussy's death in 1918. Claude Debussy died of rectal cancer in Paris, in the midst of the World War I bombardment of the city, just eight months before France would celebrate victory. French culture has ever since considered Debussy as one of its most distinguished representatives. As Debussy did not use opus numbers for his pieces, his composinions were organized by the catalogue created by musicologist François Lesure in 1977 (thus his pieces being denoted the "L" numbers).

Manuel de Falla (1876–1946) is probably the best known Spanish composer of "classical music". He studied music in Madrid, where in 1899, by unanimous vote, he was awarded the first prize at the piano competition at his school of music. De Falla spent the years 1907 to 1914 in Paris, where he met a number of composers who had an influence on his style, including the impressionists Maurice Ravel, Claude Debussy and Paul Dukas. Among his best known pieces are the ballets *El amor brujo* (*Love the Magician*, 1915) which includes the much excerpted and arranged *Ritual Fire Dance*, and *El sombrero de tres picos* (*The Three-Cornered Hat*, 1917) which was produced by Serge Diaghilev with set design and costumes by Pablo Picasso. Following Francisco Franco's victory in the Spanish Civil War, de Falla left Spain for Argentina. He died in Alta Gracia, in the Argentine province of Córdoba. In 1947 his remains were brought back to Spain and entombed in the cathedral at Cádiz.

Ronald Binge (1910–1979) was one of the most respected and successful English composer and arrangers of light music of his generation. After a stint as a composer, arranger and organist in a local silent cinema that had a small orchestra, he left for London establishing a productive association with Mantovani. From 1935, Binge did many of the Mantovani orchestra's arrangements, as well as writing much music of his own, some of which was recorded and broadcast. One of his most popular pieces, the Elizabethan Serenade, was composed for Mantovani in 1952. Many of his compositions for light orchestra were novelty items like "The Daybreak", which featured four saxophones as well as the usual orchestra; several sets of variations on The Carnival of Venice; and his Concerto for Alto Saxophone in E-flat major (1956), which has a gorgeously warm Romance as its slow movement.

Jaroslav Ježek (1906 –1942) was born in the Prague quarter of Žižkov. He studied composition at the Prague Conservatory as a pupil of Karel Jirák, at the master school of composition with Josef Suk, and shortly also with Alois Hába. Ježek met the playwrights/comedians Jan Werich and Jiří Voskovec (aka George Voskovec) in Prague, and took up the post of main composer and conductor for the theatre. During the next decade (from 1928 to 1939), he composed incidental music, songs, dances, and ballets for the comic and satirical plays of Voskovec and Werich. In 1934 he became a member of Czech Group of Surrealists. Forced to leave Czechoslovakia following the Nazi occupation, Ježek, Voskovec and Werich went into exile in New York City. In 1942, the long-ill Ježek died of chronic kidney disease in New York. His chamber, piano and concertante compositions were created first under the influence of Stravinsky and Arnold Schönberg. Later he found his own, specific and modern expression. He also became fascinated by American jazz and his innovative melodies are well-known in the Czech Republic to this day. Between 1929 and 1936 he organized and conducted an orchestra featuring his original jazz compositions and arrangements. Billed variously as "Ježek's Jazz" and "Ježkův swingband" they recorded for the Czech Ultraphon label, making some of the most original music in Europe. One of the most famous compositions of this genre, the "Bugatti Step" (1930) is an up-tempo number for piano and jazz orchestra, enjoying enduring popularity as a hot jazz piano solo. The piece was a hommage to a Czech female car racer Eliška Junková, a hero of the Targa Florio race, where she drove a Bugatti car.

Ennio Morricone (b. 1928) is an Italian Academy Award-winning composer. He has composed and arranged scores for more than 500 film and television productions. He was educated at the National Academy of Santa Cecilia in the trumpet, composition, choral music and choral direction. During his hugely successful career as a film music composer Ennio Morricone has won five Anthony Asquith Awards for Film Music by BAFTA in 1979–1992, and has been nominated for five Academy Awards for Best Music, Original Score in 1979–2001, winning none of them. Morricone received the Honorary Academy Award in 2007 "for his magnificent and multifaceted contributions to the art of film music". *Once Upon a Time in the West* is a 1968 epic Western film staring Henry Fonda, Jason Robards and Claudia Cardinale. Ennio Morricone provided the film score. In Europe, the film was a substantial box office success, while in the United States it was a financial flop. The film is now generally acknowledged as a masterpiece and one of the best western films ever made.

(Text prepared by P. Jelen using *verbatim* citations
from Wikipedia and other publicly available web sources)

Felix Slováček, graduate from Kroměříž Conservatoire and the Janáček Academy of Music in Brno, is one of the top clarinet and saxophone players on the Czech musical scene. His permanent repertoire includes works of classical music as well as jazz and pop. As solo player he has won many awards at international competitions. He also demonstrates his musical versatility as composer, and since 1983 as chief conductor the Felix Slováček Big Band.

Felix Slováček has been a member of many orchestras like the Karel Vlach Orchestra, and performed with numerous others (Gustav Brom's Big Band, the RIAS Radio Big Band, Radio Copenhagen Big Band, WDT Big Band Koln and others). He also appeared regularly on the programs of singer Karel Gott, that long-time star of Czech pop music. As classical music interpreter, Felix Slováček has played with many well-known music ensembles in the Czech Republic and abroad - for example with the European Community Chamber Orchestra, the Slovak Philharmonic Orchestra, the Dresden Philharmonic, Hessen Radio Symphony Orchestra etc.

Felix Slováček has made over 500 recordings, with nearly 2 million sound media sold.

Boris Krajny is one of the Czech most successful pianists of the present time. He has toured in 35 countries on five continents and played in the most famous concert halls such as New York (Carnegie Hall 1972, 1977, 1983), Washington (Kennedy Center 1977, 1983), the Tchaikovsky Hall in Moscow, London's Wigmore Hall, Gaveau Hall in Paris, the Teatro Colon in Buenos Aires, in the temple of Venus Baalbeck, the Sydney Opera House, Melbourne, Tokyo, Brussels, Berlin, Athens, Toronto, Edmonton, Havana, Cairo, Bogota, Caracas, Johannesburg, Mexico-City, Verona, Madrid, Salzburg, Vienna, etc.

Mr Krajny was born in 1945 in Kromeriz, where he studied at the conservatory. Later he studied and graduated at the Prague Academy with prof. Maxian and Ivan Moravec. Since 1982, as a soloist with the Prague Chamber Orchestra, he made many trips to South America, USA, Canada, Japan and Australia.

In 1993, Dvořák's Piano Concerto was premiered on a monthly tour in South Africa, while the French festival in Rouen in 1996 heard the complete piano and chamber works by L. Janacek. At the Prague Spring in 1990 Boris premiered the Czechoslovak Age of Anxiety by L Bernstein.

His discography includes several concertos with the Czech Philharmonic Orchestra, Dvořák's piano quintet, works by C Franck, JS Bach choral preludes in the organization of F Busoni, Voříšek's brilliant variations and rondo with the Prague Chamber Orchestra, compositions by L van Beethoven, F Chopin, C Debussy, E Schullhof, B Martinu and others. For recordings of French piano concertos with the Prague Chamber Orchestra (Honegger, Poulenc, Roussel) he received the Grand Prix 1982 in Paris. For the Supraphon label he recorded the complete works of M Ravel.

In the season 1999 - 2000 he performed the piano Concerto No. 4 of B Martinů in New York with New Jersey Symphony Orchestra and the Malaysian Philharmony in Kuala Lumpur.

Presently he is an associate professor at the Academy of Musical Arts (AMU) in Prague.

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DEPARTMENT OF
MUSIC
UNIVERSITY OF ALBERTA

The University of Alberta Department of Music presents:

Monday Noon Music

Shelley Younge, flute
Chenoa Anderson, flute and alto flute

Monday, November 9, 2009 at 12:00 pm
Convocation Hall, Arts Building

DEPARTMENT OF
MUSIC
UNIVERSITY OF ALBERTA

Program

Duets for Storab (1983) — Harrison Birtwhistle (b. 1934)

I Urlar
II Stark pastoral
III Fanfare with birds
IV White pastoral
V From the church of lies
VI Crunluath

Chase (2009) — Thom Golub

Duolet for Two Flutes (1982) — François Morel (b. 1926)

Movement III

Masque (1959) — Toru Takemitsu

Continu
Incidental

Variations on a Swedish Folktune
For Flute and Alto Flute (1945) — Ingolf Dahl (1912-1970)

Theme
Andante Grazioso
Moderato cantablie ed espressivo
Allegro
Adagio
Allegro con brio.... finale.

Musicians

Chenoa Anderson

"Anderson's playing was a tour de force."
-Stephen Pederson, Halifax Chronicle-Herald

Flutist Chenoa Anderson is one of Canada's leading interpreters of new music- and has been praised by critics, audiences and composers as a dynamic and exacting performer. Always seeking exciting new composers and repertoire, she has commissioned and premiered dozens of solo and ensemble pieces. Most recently, she has collaborated with composers on new works for fluté with interactive electronics and video.

She received her early musical training in her home city of Edmonton, later pursuing performance studies at the University of Toronto (BMus) and the University of British Columbia (MMus).

Chenoa has performed as a soloist and chamber musician across Canada and Europe. As a freelance musician, she has collaborated with many of Canada's finest musicians and ensembles. She has received grants to attend artist residencies at the Banff Centre for the Arts, the Media and Graphics Interdisciplinary Centre (Vancouver), and to collaborate with composers in the creation of new repertoire.

Chenoa Anderson's first solo recording, *Big Flutes: Canadian Music for Alto and Bass Flutes* was released in March 2006, and was nominated for a 2006 Western Canadian Music Award. She is featured on CDs of music by composers Paul Dolden and Barry Truax. Her performances and recordings are regularly broadcast on the CBC, and she has also appeared on Radio-Canada Television.

Shelley Younge

Assistant Principle flutist with the Edmonton Symphony Orchestra for several years, Shelley Younge is a local Albertan with her Bachelor of Music from the prestigious Indiana University School of Music, where her work led her to classes by such flutists as Jean Pierre Rampal, James Galway, Peter Lloyd ,Walfred Kujala (piccolo in Chicago Symphony Orchestra), and many others.

Shelley has performed as a soloist with the Edmonton Symphony Orchestra, the Saskatoon Symphony, Alberta Baroque Ensemble, Edmonton Chamber Orchestra, and with such notable performers as celtic harpist MaryO'Hara, soprano Lois Marshal. Her orchestral career has included work with the Banff Festival Orchestra, principal flute with the Banff Ballet Orchestra, Pro Coro Canada, Alberta Baroque Ensemble.

Renowned for her teaching, Ms.Younge held the position of Francis Winspear Visiting Professor, at the University of Alberta Music Department for several years, where she continues to teach. Her teaching career has included Music Camrose, Alberta College, Banff International Music School.

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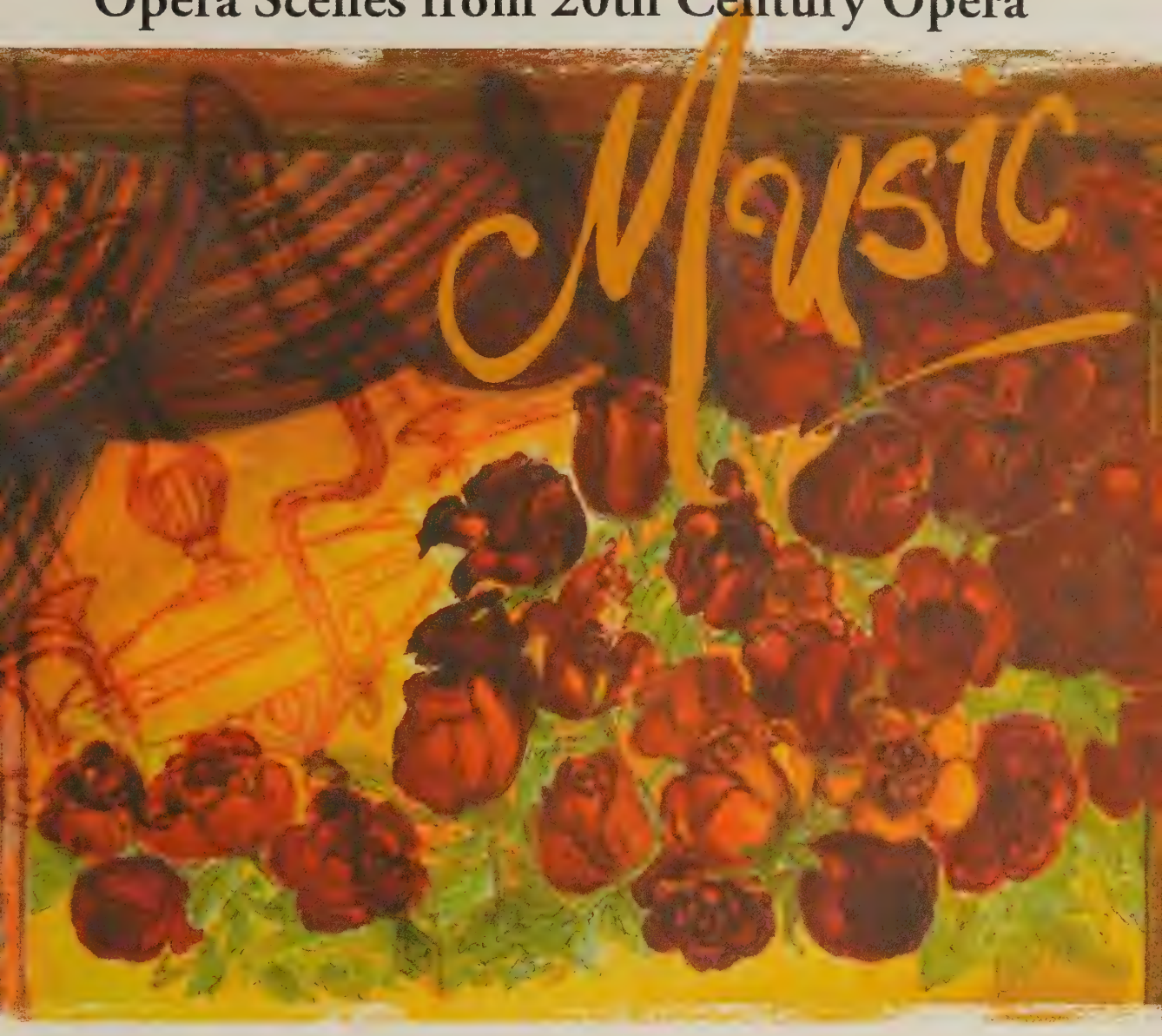
DEPARTMENT OF
MUSIC
UNIVERSITY OF ALBERTA

The University of Alberta Department of Music presents:

An Evening of Opera

Opera Scenes from 20th Century Opera



The University of Alberta Opera Workshop
Director Brian McIntosh
Head coach/accompanist Leanne Regehr
Accompanist Kyung-A Lee

Friday & Saturday, November 20 & 21, 2009 at 8:00 pm
Convocation Hall, Arts Building

DEPARTMENT OF
MUSIC
UNIVERSITY OF ALBERTA

PROGRAM

Casts (in order of appearance)

	November 20th	November 21st
Overture from **Le Nozze di Figaro** (1786)		Wolfgang Amadeus Mozart (1756-1791)
	Jessica McMillan, Flute Matt Jaffray, Oboe Christopher Mann, Clarinet Michael Clark, Horn Matt Nickel, Bassoon	
A Midsummer Night's Dream(1959-60) Libretto: Benjamin Britten & Peter Pears, after William Shakespeare		Benjamin Britten (1913-1976)
Fairies chorus	Megan Chartrand, Annette Martens, Tara Faria, Ainslie Fowler, Mirjam Frank, Isabel Davis, Kimberley Taylor	
Solo fairies	Jessica Wagner, Laura Miller, Ashley Rees, Alesha Bogdan, Elianna Lisan, Caitlyn Triebel	
Cobweb	Laura Miller	
Puck	Nevada Collins-Lee	
Tytania	Jodi Penner	Nansee Hughes
Oberon	Charlotte Burrowes	
Lysander	Cole McIver	
Hermia	Michelle Stannard	
Helena	Amanda Massey	Janice Marple
Demetrius	Greg Trumble	
Quince	Scott Garland	
Flute	Darin Grant	
Snout	John Fedor	
Starveling	Adam Arnold	
Bottom	Jihwan Cho	
Snug	Jacques Arsenault	
The Fool (1953) Libretto: Michael Fram		Harry Somers (1925-1999)
Queen	Charlotte Burrowes	
Lady in Waiting	Megan Chartrand	Nevada Collins-Lee
Fool	Adam Arnold	

The Tender Land (1954) — Aaron Copland (1900-1990)

Libretto: Horace Everett (pseudonym of Erik Johns)

Ma Moss	Krista Lessard	
Beth Moss	Annette Martens	Alesha Bogdan
Mr. Splinters	Adam Arnold	
Laurie Moss	Sarah Toane	Mary Ellen Rayner

Intermission

Riders to the Sea (1925-1932) — Ralph Vaughan Williams (1872-1958)

Libretto: Ralph Vaughan Williams after J. M. Synge

Cathleen	Isabel Davis	Megan Chartrand
Nora	Tara Faria	Ashley Rees
Maurya	Krista Lessard	Abra Whitney
Bartley	Greg Trumble	Scott Garland

The Consul (1949) — Gian Carlo Menotti (1911-2007)

Libretto: Gian Carlo Menotti

Magician	Cole McIver	
Secretary	Michelle Stannard	
Anna Gomez	Kimberley Taylor	Annette Martens
Mr. Kofner	Jacques Arsenault	Jihwan Cho
Vera Boronel	Abra Whitney	Ainslie Fowler
Foreign Woman	Mirjam Frank	Amanda Massey
Magda Sorel	Janice Marple	Jodi Penner

Susannah (1955) — Carlisle Floyd (b. 1926)

Libretto: Carlisle Floyd

Mrs. Gleaton	Nansee Hughes	Laura Miller
Mrs. Hayes	Nevada Collins-Lee	Jessica Wagner
Mrs. McLean	Michelle Stannard	
Mrs. Ott	Abra Whitney	Krista Lessard
Elder McLean	Jihwan Cho	
Elder Hayes	Scott Garland	
Elder Gleaton	Adam Arnold	
Elder Ott	Greg Trumble	
Rev. Olin Blitch	Jacques Arsenault	
Little Bat	Darin Grant	
Susannah	Mary Ellen Rayner	Sarah Toane

BRIAN McINTOSH, bass-baritone

Canadian Brian McIntosh has earned international acclaim with his full bass-baritone voice. He is a regular performer with North America's leading opera companies and orchestras as well as with opera-houses and festivals across Europe. His most recent work includes Banquo in **MacBeth** with Opera Montreal, Dr. Grenvil in **La Traviata** with Edmonton Opera, Sacristan in **Tosca** with Calgary Opera, Bartolo in **Barbiere di Siviglia** with Schlossfestspiele Zwingenberg, Peneios in **Daphne** with Pacific Opera Victoria, Lodovico in **Otello** with Opera Lyra Ottawa and Manitoba Opera, Haly in **Italiana in Algeri** with Vancouver Opera, Luther and Crespel in **Tales of Hoffmann** with Virginia Opera, Bartolo in **Nozze di Figaro** with New Orleans Opera and Nourabad in **Pearl Fishers** with New York City Opera. In Alberta, he has performed the title role in **The Mikado,** Bailli in **Werther** and Capulet in **Romeo et Juliette** with Calgary Opera, as well as Truelove in **Rakes Progress** and Sam in **Un Ballo in Maschera** with Edmonton Opera. Upcoming engagements include Lodovico in **Otello** with Edmonton Opera and a recital for Opera Nuova Cabaret. Brian McIntosh is Professor of Voice and Opera at the University of Alberta.

LEANNE REGEHR

Leanne Regehr is a versatile pianist who has worked in opera, choral, recital and symphonic settings across Canada and the United States. She received a Master of Music degree from the University of Alberta and explored further studies at the Banff School of Fine Arts, the Universitat Mozarteum in Salzburg, and the Aspen Music Festival where she performed in collaboration with the Aspen Santa Fe Ballet. Leanne recently completed her Doctor of Music in Piano Performance from Northwestern University in Evanston, Illinois. Her coaches and teachers have included Stéphane Lemelin, Janet Scott Hoyt, Julian Martin, Ann Schein, Alan Chow and Elizabeth Buccheri. Leanne participated in the inaugural season of Opera NUOVA in Edmonton in 1999 and continues to be actively involved in opera. She was a staff pianist for Sherrill Milnes" VoicExperience Program in Orlando and has worked as a repetiteur for Shreveport Opera, Mercury Opera, and Edmonton Opera. In addition to her position as the coach for the University of Alberta's Opera Workshop program, Leanne also teaches piano at The King's University College. She is the accompanist for the Richard Eaton Singers, and is often engaged as an adjudicator and collaborative artist.

KYUNG-A LEE

Kyung-A Lee graduated with a Masters degree in Music (Performance Piano) in spring 2009 from U of Alberta. She attended the summer session of the prestigious Schubert Institute in Baden bei Wien, Austria in the summer of 2009. Kyung-A teaches locally and is busy choosing her next point of study for a Doctorate degree.

Acknowledgements and Thanks

Thanks to:
Beth Lim, Tim Khaner, Laura Snyder,
Megan Dart, Russ Baker, Pat Strain
Edmonton Opera and Brianna Wells

Please plan to attend our
fully-staged production of

Handel's comic opera
Serse

February 25-28, 2010

8:00 pm

Timms Centre for the Arts

Tickets available at the door
or in advance through InfoLink

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Please help us better understand our audience.

1 The event you are attending occurs on what date and time?

Date:		Time	

2 Who is the main performer / ensemble?

3 Where did you hear about this event?

Facebook		Twitter		Music website		Music poster

Radio		Newspaper		Word of mouth		Other

4 What could we do to attract you to more events in the Department of Music?

5 Relative to other events you might attend, how do you feel about the price of this concert?

Too expensive		About right		I'd pay more	

6 What did you like best about this event?

7 What did you like least about this event?

8 Other comments?

9 Please rate these topics with an X :

	Poor	Acceptable	Good	Excellent	Doesn't Apply
Performance					
Printed Programs					
Venue / Hall					
Seating					
Parking					
Public Transit					

This survey is online at www.music.ualberta.ca/events.cfm

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DEPARTMENT OF
MUSIC
UNIVERSITY OF ALBERTA

The University of Alberta Department of Music presents:

Monday Noon Music

Meng-Chia Eng, baritone
Patricia Tao, piano

Monday, November 23, 2009 at 12:00 pm
Convocation Hall, Arts Building

DEPARTMENT OF
MUSIC
UNIVERSITY OF ALBERTA

Program

Adelaide, Op.46
Der Kuß, Op.128
Ich liebe dich

Ludwig van Beethoven
(1770-1827)

Die Forelle, Op.32
Ständchen
An die Musik, Op.88 No. 4

Franz Schubert
(1797-1828)

Dichterliebe, Op. 48

Robert Schumann
(1810-1856)

Im wunderschönen Monat Mai
Aus meinen Tränen sprießen
Die Rose, die Lilie, die Taube, die Sonne
Wenn ich in deine Augen she
Ich will meine Seele tauchen
Im Rhein, im heiligen Strome
Ich grolle nicht
Und wüßten's die Blumen, die kleinen
Das ist ein Flöten und Geigen
Hör' ich das Liedchen klingen
Ein Jüngling liebt ein Mädchen
Am leuchtenden Sommermorgen
Ich hab' im Traum geweinet
Allnächtlich im Traume
Aus alten Märchen winkt es
Die alten, bösen Lieder

Musicians

Meng-Chia Eng was born in Singapore and studied at the Royal College of Music in London, where he obtained the ARCM Diploma and the Post Graduate Certificate for solo singing. He continued his training in the opera school in the Hochschule für Musik in München under the DAAD scholarship and simultaneously worked with the distinguished teachers Arrigo Pola and Carlo Bergonzi in Italy.

Meng-Chia Eng has made regular appearance in opera and concerts as well as performing on radio and television and with the Singapore Symphony Orchestra and Lyric Opera in Singapore. He has participated in several tours in Canada, the USA and the Seoul International

Music Festival in Korea. Further engagements took him to Lisbon, Brüssels, Italy, Budapest, Taipei, Malaysia and Germany. Meng-Chia Eng performed concert tours in November-December 2006 in Singapore, Malaysia, and Indonesia by singing the Messiah, Mozart's Requiem, C minor Mass and had particular success by singing Schubert's complete song cycle "Die Winterreise" in Taipei and Koahsiung in Taiwan.

In addition to his work as a soloist, Meng-Chia Eng is a member of the renowned Bayreuth Festival Chorus and the Concert Chorus of the Bavarian Radio Choir.

From 1999-2002, he was the Artistic Director of Musica Cantabile and Music Director of The International Festival Chorus, voice trainer and conductor for seven schools and junior college choirs, and singing teacher for La-Salle SIA College of Arts in Singapore. He was invited as a jury member in East Malaysia and the Malaysia singing competitions for secondary schools and its open sections in 1999 and 2000. In March 2007, he was invited by the Hong Kong Schools of music to adjudicate the solo, duet singing and choir categories of their music competition.

Since September 2004 Meng-Chia Eng has been appointed as International Representative for Korean Chamber Orchestra, HEXA Performing Arts Plan Co. Ltd., in Seoul, Korea and Artists Management for Europe-Asia. He is also the artist manager to several world class musicians, singers, orchestras and professional choirs, such as the Bayerischerundfunkchor from Munich, the Swedish Radio choir, the Parma Soloists Ensemble (from the Parma Opera Orchestra) Italy, the Philharmonic Chamber Choir of Europe, two famous tenors: Marco Berti and Arronica (both are regular singers for the Met, Verona, Convent Garden, etc) and many others singers. He regularly brings these artists to Asia.

Pianist **Patricia Tao** leads an active career as performer, teacher and concert organizer. She has performed as both soloist and chamber musician throughout North America and Europe, with numerous tours in the United States for Columbia Artist's Community Concerts and in Europe under the auspices of the U.S government as an "Artistic Ambassador." As founding member of the Guild Trio for ten years, she premiered and commissioned new works of leading American composers, including William Bolcom, Harvey Sollberger and Sheila Silver. With the Guild Trio, she served as "Trio-in-Residence" at the Tanglewood Music Center, Guild Hall in East Hampton, New York, the University of Virginia, and the Medical School of the State University of New York at Stony Brook. Ms. Tao's live performances have been broadcast on National Public Radio's "Performance Today," WNYC's "Around New York," WQXR's "The Listening Room," CBC's "Our Music," Chicago's WFMT, as well as the public television series "Premiere Performances" out of St. Louis. Recordings include "To the Spirit Unconquered" on CRI, a solo recording of Schubert, Liszt and Corigliano on the Arktos label, and Romantic works for cello and piano with cellist Marina Hoover on the Centaur label. Ms. Tao is now a member of *Trio Voce*, with whom she has most recently performed in New York, Los Angeles, and Chicago. This year, the Trio will be recording the trios of Shostakovich and Mieczyslaw Weinberg and next season will premier a new work written for them by composer Jonathan Berger. Ms. Tao is also the artistic director of the Hear's to your Health Concerts at the University of Alberta, and the Edmonton Chamber Music Society's Summer Solstice Festival. Ms. Tao holds degrees from Harvard University, Indiana University and her doctorate from SUNY/Stony Brook, where her teachers included Leonard Shure, Gyorgy Sebok and Gilbert Kalish. She has taught at the University of Virginia, Western Washington University and is currently Associate Professor of Music at the University of Alberta.

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DEPARTMENT OF
MUSIC
UNIVERSITY OF ALBERTA

New Works for Piano

Roger Admiral - piano

Studio 27, Fine Arts Building
Wednesday, December 2, 2009
noon

Tomorrow	Patrick Watkins
Constellations	Victoria Burgess
A Flashlight for Dr. Admiral	Thomas Martin Holliston Merklinger
Atlantic Moon	Martin Johann Kloppers
The Fortunate Ones	Crystal Muller
Dusk	David Galloway
Heartbeats	Jordan Gagne
The Universe Will Crash Down On Earth	Carlos Castillo

Live Electronic Music

New Works - No Rules

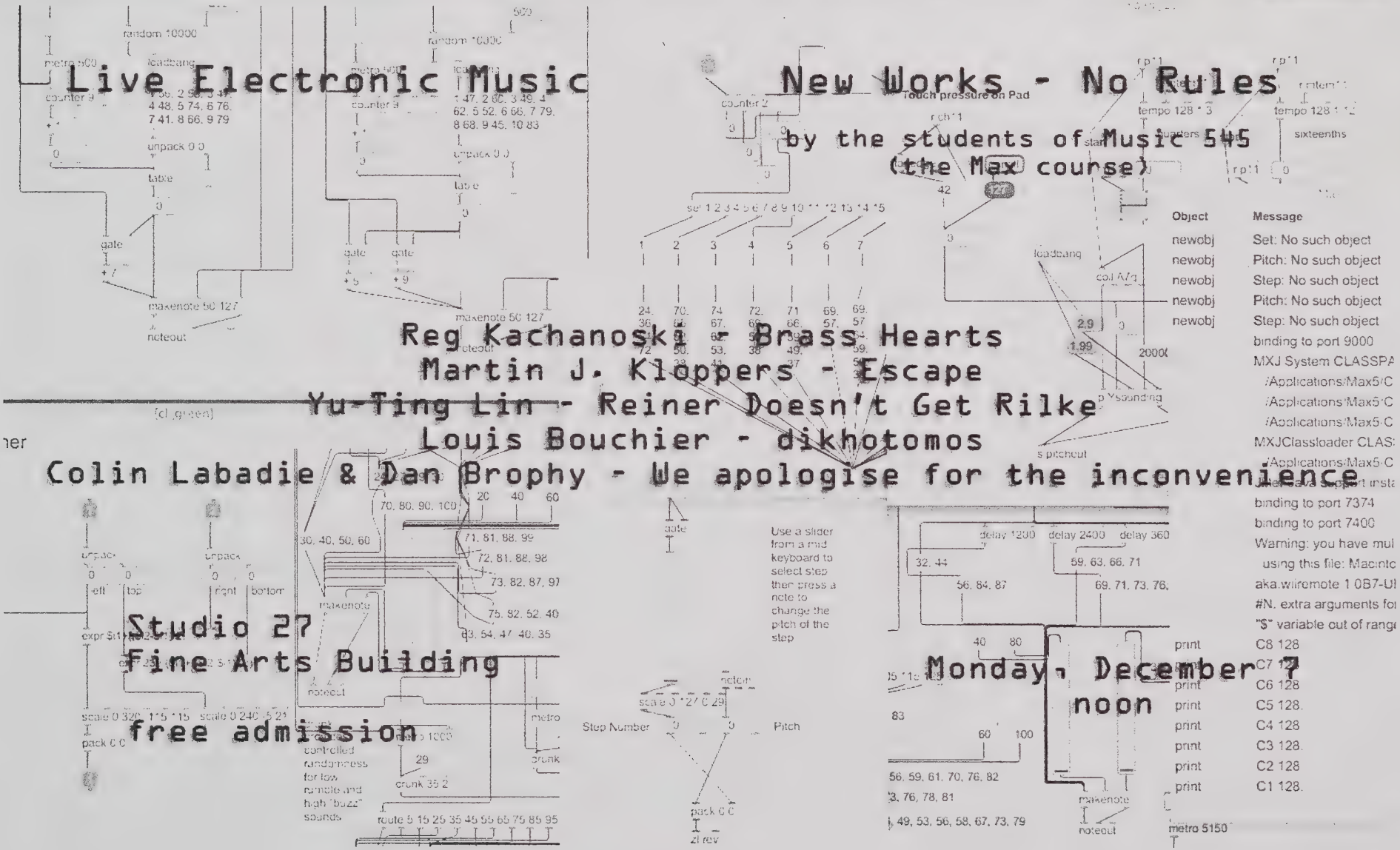
by the students of Music 545
(the Max course)

Reg Kachanoski - Brass Hearts
Martin J. Kloppers - Escape
Yu-Ting Lin - Reiner Doesn't Get Rilke
Louis Bouchier - dikhotomos
Colin Labadie & Dan Brophy - We apologise for the inconvenience

Studio 27
Fine Arts Building

free admission

Monday, December 7
noon



2007

Graduate Student Composers Concert - December 8, 2009

Convocation Hall, University of Alberta, 7:00 p.m.

Dr. Andriy Talpash, director

1. Mammography — Jacek Sobieraj

Electroacoustic composition

2. Three Sculptures — Colin Labadie
   - I. Rational Gaze
   - II. Huone
   - III. Undulating

3. Marauder — Daniel James Brophy
   - I. Repair I
   - II. Repair II
   - III. Mutate I
   - IV. Mutate II
   - V. Mutate III

Marnie Giesbrecht, organ
Brian Jones, Brian Thurgood, percussion

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Marnie Giesbrecht, organ
Brian Jones, Brian Thurgood, percussion

MONDAY NOON Music CONVOCATION HALL
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October 26, 2009
Voice Area

Nansee Hughes – soprano
Tornami a vagheggiar (Alcina) — G F Handel (1685-1759)

Sarah Toane - soprano
Rêve d'Amour — G. Fauré (1845-1924)
Beau Soir — C. Debussy (1862-1918)

Megan Chartrand - soprano
Chanson Triste — H. Duparc (1848-1933)

Nevada Collins-Lee - soprano
Das Verlassene Mägdlein — H. Wolf (1860-1903)
Fussreise
Dr. Magdalena Adamek, piano

Jihwan Cho – bass-baritone
Die Krähe (Die Winterreise) — F. Schubert (1797-1828)
Letzte Hoffnung
Viktoria Reiswich-Dapp, piano

Krista Lessard – mezzo soprano
Zueignung — R. Strauss (1864-1949)
Allerseelen
Shalee Konojacki, piano

Amanda Massey – soprano
Monica's Waltz (The Medium) — G.C. Menotti (1911-2007)
Greg Trumble, piano

(program continues overleaf)

Jacques Arsenault – bass-baritone

Quatre chansons pour voix grave — A. Honegger (1892-1955)

La douceur de tes yeux
Derrière Murcie en fleurs
Un grand sommeil noir
La terre les eaux va buvant

Sandra Joy, piano

Mary-Ellen Rayner - soprano

Immer leiser wird mein Schlummer — J. Brahms (1833-1897)

Kyung-A Lee, piano

Monday Noon Music

Convocation Hall
Arts Building

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Mary-Ellen Rayner - soprano

Immer leiser wird mein Schlummer — J. Brahms (1833-1897)

Kyung-A Lee, piano

Monday Noon Music

Convocation Hall
Arts Building

October 5, 2009

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Études- 1915 — Claude Debussy (1862-1918)

I. Pour les huit doigts
II. Pour les dégres chromatique
III. Pour les agréments
IV. Pour les notes repétées

Sandra Joy Friesen, piano

Lágrima (Teardrop) – ca. 1881 — Francisco Tárrega (1852-1909)

I. Prelude

Carlos Castillo, classical guitar

Les Amants Trahis (The Betrayed Lovers) - 1721 — Jean Philippe Rameau (1683-1764)

Echo, how often have I told you of the favours with which Cupid rewards my lively ardour;
Begin today, begin to speak once again of the torments whose rigours I still do now know.
I come to cry on your bosom.
Myself, I come here to laugh.
My shepherdess has broken her promise;
For her fickle heart
My passion has no more appeal. Let us share our regret and tears.
We would be made to shed tears.
Wee, Damon.
Laugh, Tircis.
Open your heart to me.

Sarah Toane - soprano; Jacques Arsenault – baritone; Kelly Kim – harpsichord

Waran (Raining) — Traditional song of the Kamkar and Razbar People

Hoshyar Waissi, (Daf) Kurdish drums

Monday Noon Music

Monday, September 21, 2009 at 12:00 pm

Program

Frauenlieben und Leben (A Woman's Love and Life), Op. 42 (1830) — Robert Schumann (1810-1856)
Du Ring an meinem Finger (The Ring on my Finger)
Myrthen (Myrtles), Op. 25 (1840)
Widmung (Dedication)

Jacqui Lynn Fidlar, mezzo soprano
Marnie Giesbrecht, piano

Cello Suite NO. 1 in G Major, BWV 1007 — Johann Sebastian Bach (1685-1750)
Allemande
Saraband — arr Stanley Yates

Jeremy Doody, guitar

Wie Melodien zieht es mir (It pulls at me, like a melody), Op. 105, No. 1 (1886) — Johannes Brahms (1833-1897)
Von ewiger Liebe (Of unending love), Op. 43, No. 1

Jacqui Lynn Fidlar, mezzo soprano
Marnie Giesbrecht, piano

Flow My Tears — John Dowland (1562-1626)

Megan Chartrand, soprano
Jeremy Doody, guitar

Zueignung (Dedication), Op. 10, No. 1 (1885) — Richard Strauss (1864-1949)

Sarah Toane, soprano
Marnie Giesbrecht, piano

Die Nacht (Night), Op. 10, No. 3 (1885) — Richard Strauss
Allerseelen (All Souls' Day), Op. 10, No. 8 (1885

Jacqui Lynn Fidlar, mezzo soprano
Marnie Giesbrecht, piano

DEPARTMENT OF MUSIC
UNIVERSITY OF ALBERTA

Convocation Hall, Arts Building, University of Alberta
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Monday Noon Music

Monday, September 28, 2009 at 12:00 pm

FEATURING STUDENTS FROM THE FLUTE CLASS OF SHELLEY YOUNGE

PROGRAM

From Sonate in a Minor — Johann Sebastian Bach (1685-1750)
- Allemande
- Sarabande
- Bouree Anglaise

Adam Ferland, solo flute

Suite for Solo Flute — Jean Francaix (b. 1912)
- Caprice
- Pavanne (alto flute)
- Saltarelle
- Allemande (alto flute)
- Menuet
- Marche

Jessica McMillan, solo flute, alto flute

Concert in D Minor — Carl Philipp Emanuel Bach (1714-1788)
- Allegro
- Un poco Andante
- Allegro di molto

MaryGrace Johnstone flute
Denis Arseneau, piano

DEPARTMENT OF MUSIC
UNIVERSITY OF ALBERTA

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Music

October 21, 2009
Juries
Convocation Hall

String Quintet in C major, D. 956
II. Adagio

Franz Schubert (1797-1828)

Deborah Chang, violin
Emilie-Anne Neeland, violin
Julia Hui, viola
Julian Savaryn, cello
Kathleen de Caen, cello

Erlkoenig

Franz Schubert

Jacques Arsenault, baritone
Sandra Joy, piano

Der Knabe und das Immlein

Hugo Wolf (1860-1903)

Nevada Collins-Lee, soprano
Keat Machtemes, piano

Heidenroeslein

Franz Schubert

Michelle Stannard, voice
Karen Witten, piano

Gretchen's Bitte

Franz Schubert

Amanda Massey, soprano
Gregory Trumble, piano

(program continues overleaf)

DEPARTMENT OF MUSIC
UNIVERSITY OF ALBERTA

Convocation Hall, Arts Building
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Die Liebe Farbe from Die shoene Muellerin — Franz Schubert

Nansee Hughes, soprano
Sophia Barry, piano

Heiss mich nicht reden — Franz Schubert

Laura Miller, voice
Amy Esler, piano

Guitar and Cello duo

Amy McClary, cello
Jeremy Doody, guitar

Sound the Trumpet — Henry Purcell (1659-1695)

Adrienne Lloyd, soprano
Rachael King, mezzo-soprano
Ashley Rees, harpsichord
Blake Chartrand, double bass

Wind Quintet

Brian Moyer, trumpet
Ian Burgess, trumpet
Michael Clark, horn
Harrison Lee, trombone
Wei Qiang, tuba

Kleine Kammermusik, op. 24, no. 2 — Paul Hindemith (1895-1963)

I. Lustig. Mäßig schnell Viertel
II. Walzer. Durchweg sehr leise

Jessica McMillan, flute
Matt Jaffray, oboe
Christopher Mann, clarinet
Michael Clark, horn
Matt Nickel, bassoon

Not entering in database ?

Monday Noon Music

October 19, 2009
Juries
Convocation Hall

Geheimnes
Lied der Mignon — Franz Schubert (1797-1828)

Mary-Ellen Rayner, voice
Amy Esler, piano

Süsse Stille, sanfte Quelle from *the 9 German Arias* — G.F. Handel (1685-1759)

Annette Marten, soprano
MaryGrace Johnstone, flute
Mark Radosh, double bass
Stephanie Wong, harpsichord

Shepherd on the Rock (1st section) — Franz Schubert

Jodi Penner, soprano
Ianna Ings, clarinet
Andrew Sims, piano

Du bist die Ruh — Franz Schubert

Isabel Davis, soprano
Andrew Sims, piano

Les Amants Trahis — Jean-Philippe Rameau (1683-1764)
Récitatif and Duo: Echo! Combien de fois ai-je
su vous instruire...Ma bergère a perdu sa foi

Sarah Toane, soprano
Jacques Arsenault, bass-baritone
Kelly Kim, harpsichord

(program continues overleaf)

DEPARTMENT OF MUSIC
UNIVERSITY OF ALBERTA

Convocation Hall, Arts Building
WWW.MUSIC.UALBERTA.CA

Wanderers Nachtlied — Franz Schubert
Der Koenig im Thule

Greg Trumble, voice
Wayne Zuo, piano

Zueignung — Richard Strauss (1864-1949)

Krista Lessard, voice
Shalee Konojacki, piano

Sonata in F major — Georg Philipp Telemann (1681-1767)
I. Allegro
II. Largo

Crystal Muller, flute
Sophia Barry, harpsichord

Sonata for Cello and Piano in G minor, Op. 65 — Frederic Chopin (1810-1849)
I. Allegro Moderato

Amy McClary, cello
Naoko Osada, piano

Quatuor — Florent Schmitt (1870-1958)
I.
II.

Allison Balcetis
Stephen Lewis
Po Yuan Ku
Gavin Goodwin

no entering in database

Music at Noon

Convocation Hall
Arts Building

Friday, October 23, 2009
12:00 pm

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Das zitternde Glänzen der spielenden Wellen
from Neun deutch arien — G.F. Handel (1685-1759)

Megan Chartrand, soprano
Julia Dolman, cello
MaryGrace Johnstone, flute
Marina Zaini, bass
Jory Debenham, harpsichord

Vedro'l mio sol — Giulio Caccini (1551-1618)

Denise Fortney, soprano
Thomas Mead, lute
Hyejin Lee, harpsichord

Tango
Chanson dans la nuit — Carlos Salzedo (1885-1961)

Sherelle Carey, harp
Victoria Burgess, harp

Ganymed — Franz Schubert (1797-1828)

Megan Chartrand, soprano
Claire Belliones, piano

The Swan sees his Reflection — Malcom Forsyth (1936-)

Robyn Reekie, double bass
Sherelle Carey, harp

Erster Verlust — Franz Schubert

Jessica Wagner, voice
Krista Milani, piano

(program continues overleaf)

Gretchen am Spinnrade, op. 2 — Franz Schubert

Janice Marple, soprano
Rover Lai, piano

Sonata for Cello and Piano in E minor, op. 38, no. 1 — Johannes Brahms (1833-1897)
I. Allegro non troppo

Kathleen de Caen, cello
Rosie Kilgannon, piano

Die junge Nonne, op. 43, no. 1 — Franz Schubert

Denise Fortney, soprano
Rover Lai, piano

Quartet no. 2 — Alexander Borodin (1833-1887)
I. Allegro moderato

Arlan Vriens, violin
Amanda Alstad, violin
Darrell Soetaert, viola
John Fedor, cello

Zueignung — Richard Strauss (1864-1949)

Krista Lessard, soprano
Shalee Konojacki, piano

No entering in database

Music at Noon

Convocation Hall
Arts Building
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Monday, November 2, 2009
12:00 PM

The Swan Sees his Reflection (1987) — Malcolm Forsyth (1936 –)

Robyn Reekie, double bass
Sherelle Carey, harp

Geheimes (1821) — Franz Schubert (1797 – 1828)

Nevada Collins-Lee, soprano
Keat Machtemes, piano

Der Hirt auf dem Felsen (1828) — Franz Schubert

Jodi Penner, soprano
Christopher Mann, clarinet
Andrew Sims, piano

Piano Concerto in A minor (1868) — Edvard Grieg (1843 – 1907)
I. Allegro molto moderato

Julia Hui, piano
Judy Loewen, second piano